

# JÚPITER Y ÍO

## LOS CIELOS PREMIA DESDENES\*

*Zarzuela en dos jornadas*

Texto

Marcos de Lanuza Mendoza y Arellano, Conde de Clavijo  
(ca. 1650-ca. 1708)

Música

[¿Sebastián Durón (1660-1716)?]

### 26. Suba a coronarse (1)

*Jornada segunda*

Lola JOSA  
(Universitat de Barcelona)

Mariano LAMBEA  
(CSIC-IMF)

aulamusicapoetica.info

Con la colaboración de María LÓPEZ LÓPEZ

#### Fuente musical utilizada para la transcripción

Madrid. Biblioteca Nacional de España, M/2277, ff. 51v-52r.<sup>1</sup>

#### Fuentes poéticas

Madrid. Biblioteca Nacional de España, T/55321/24.<sup>2</sup> A este ejemplar le falta la portada y la dedicatoria “a la Señora Doña Francisca Enríquez de Velasco, Dama de la Reina, Nuestra Señora”. También le faltan los folios 21-22 que son los finales.

Madrid. Biblioteca Nacional de España, T/23659.<sup>3</sup> A este ejemplar le faltan los folios 10 y 11, en los que viene el “Entremés del Figurón”.

Los dos ejemplares pertenecen a la misma edición (Madrid: Francisco Sanz, 1699). Y ambos tienen, lógicamente, el mismo error en el folio 8, en el que repiten el número 7.

En cualquier caso, entre los dos ejemplares hacen posible que dispongamos del texto completo de la zarzuela.

#### Letra

	<i>Tonada</i>
<i>Juno</i>	Suba a coronarse por deidad suprema Isis soberana, milagro del desdén y la belleza.

\* Este trabajo se inscribe dentro del Proyecto de Investigación «Digital “Música Poética”. Base de datos integrada del Teatro Clásico Español (Segunda fase)» (PID2019-104045GB-C53).

<sup>1</sup> Disponible en la Biblioteca Digital Hispánica, en el siguiente enlace:

<<http://bdh-rd.bne.es/viewer.vm?id=0000201704&page=1>> [consulta 07-11-2020].

<sup>2</sup> Con fecha 07-11-2020 esta fuente aún no se halla disponible en la Biblioteca Digital Hispánica.

<sup>3</sup> Con fecha 07-11-2020 esta fuente aún no se halla disponible en la Biblioteca Digital Hispánica.

	y todos vean cuánto importa el desdén en la hermosura; pues así a los desdenes los dioses premian.	5
<i>Júpiter</i>	Logren sus crueldades de divinas flechas el decente templo donde se reverencien sus violencias porque se advierta que aunque haya atrevimientos cortesanos, también hay soberanas resistencias.	10
<i>Iris</i>	Símbolo a sus aras decente se ofrezca el arco que muestre el benigno rencor de su entereza; cuando se vea que el Isis fulminando por lo hermoso, en la serenidad siempre es tormenta.	15  20
<i>Mercurio</i>	Ocioso el alfanje mi astucia reserva que hay deidad que mata con las brillantes armas con que alienta, porque se crea que en lo divino siempre son las iras cuanto más cortesanas, más sangrientas.	25
<i>Ío</i>	De arpones violentos, mi trono guarnezca amor, pues su halago empleó en mis afectos sus finezas; porque se entienda que para ser deidad no hay más camino que el de desvíos, ceños y enterezas.	30  35

**Nota bene**

VV. 7-35: Estos versos no constan en la fuente musical, pero vienen como cantados en la fuente poética.

**Datos musicales**

Voces	1 Tiple Acompañamiento
Claves bajas	Tiple ( <i>Do</i> en 1ª) Acompañamiento ( <i>Fa</i> en 4ª)
Claves	Clarín 1º. Clarín 2º ( <i>Sol</i> en 2ª) Violín 1º. Violín 2º ( <i>Sol</i> en 2ª)

Tono<sup>4</sup> Viola (*Do* en 3<sup>a</sup>)  
5º Tono transportado, final *Si b*, armadura *Si b*

### Referencia bibliográfica

El lector hallará bibliografía sobre Marcos de Lanuza en Lola JOSA y Mariano LAMBEA. “Notas para la edición de la zarzuela *Los cielos premian desdenes* de Marcos de Lanuza, Conde de Clavijo, y compositor anónimo”. En: *Diablotexto Digital*, 7 (2020), pp. 54-64.

Texto completo disponible en el siguiente enlace:

<<https://ojs.uv.es/index.php/diablotexto/article/view/16691/15498>>

[consulta 07-11-2020]

**A continuación se incluye la transcripción poético-musical manuscrita de  
Lola JOSA & Mariano LAMBEA  
(25 páginas [162-186])**

---

<sup>4</sup> Para conocer el tono en el que está compuesta cada una de las piezas que conforman *Los cielos premian desdenes* hemos consultado las indicaciones que ofrece al respecto el maestro Valls en su tratado *Mapa Armónico Práctico*, donde dice lo siguiente: “Lo primero se atenderá su final en todo lo que sean misas, motetes y villancicos y en cualquiera composición, menos en los salmos y cánticos. Lo segundo se verá la apuntación de las claves, y principalmente, la del bajo, que es de la que dependen todas las demás voces, aunque esta circunstancia no es tan principal como la primera; con todo, va siempre unida a ella y rara vez se halla música que el diapasón del tono sobre que está hecha no corresponda a la apuntación de las claves. En la siguiente tabla se hallarán todos los diapasones y apuntación de claves naturales, transportados y accidentales, según lo antiguo y moderno para los doce tonos, y según la opinión de Zarlino, Cerone y Kircher.”

Véase Francesc VALLS. *Mapa Armónico Práctico*. Transcripción de Mariano LAMBEA con la colaboración de Bernat CABRÉ. En: Digital CSIC, 2017, pp. 65-66. Texto disponible en el siguiente enlace: <<http://hdl.handle.net/10261/144450>> [consulta 22-11-2019].

Véase también Francesc VALLS. *Mapa Armónico Práctico*. Edición facsímil de Josep PAVIA I SIMÓ. Barcelona: CSIC, 2002, pp. 73-75 [ff. 17r-18r]).

BNE, M/2277

Los cielos premian desdenes

- 162 -

ff. 51 v - 52 r

Tonada segunda

L. JOSA - M. LAMBEA

26 Suba a coronarse (1)

Música: [¿Sebastián Durón?]. Texto: Marcos de Lanuza

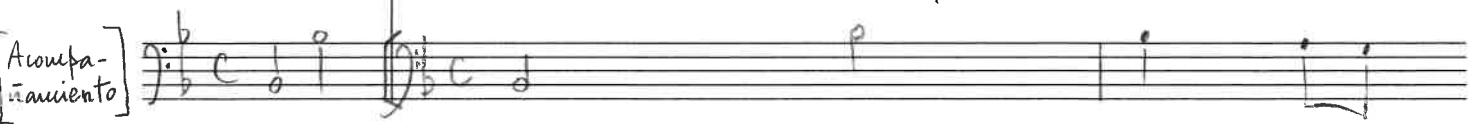
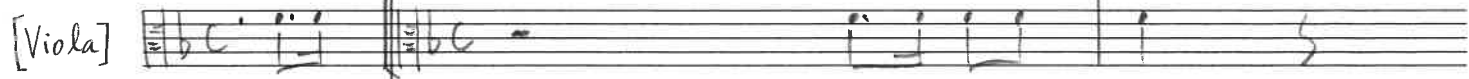
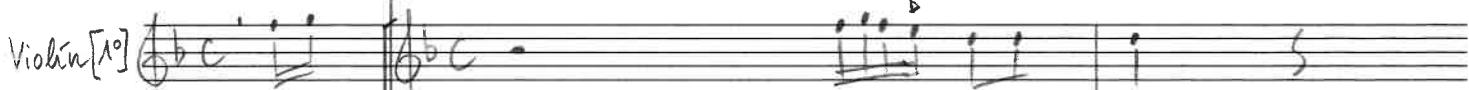
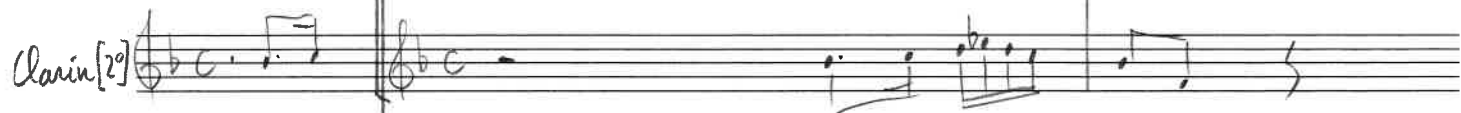
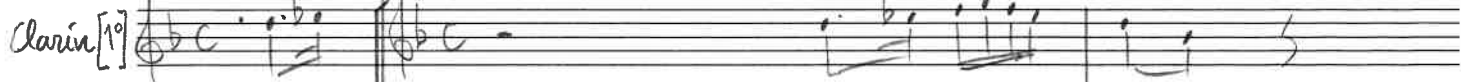
Tonada

Tuno



1ª Su-ba co-ro-na-se

por dei-dad su-



3

pre-ma, I- sis so- be- ra- na, mi- la- gro del des-

3b 6b

Handwritten musical score for a song, featuring a vocal line and a piano accompaniment. The score is written on four systems of staves.

**System 1:**

- Vocal Line:** Starts with a treble clef and a key signature of one flat (B-flat). The melody includes a five-measure rest (marked with a '5' and a flat) and a half note. The lyrics "dein y la be- lle- za." are written below.
- Piano Accompaniment:** Consists of two staves. The right hand has a half note, and the left hand has a half note. The lyrics "Y to- dos ve- an" are written below.

**System 2:**

- Vocal Line:** Continues the melody with a half note and a quarter note. The lyrics "Y to- dos ve- an" are written below.
- Piano Accompaniment:** The right hand has a half note, and the left hand has a half note. The lyrics "Y to- dos ve- an" are written below.

**System 3:**

- Vocal Line:** Continues the melody with a half note and a quarter note. The lyrics "Y to- dos ve- an" are written below.
- Piano Accompaniment:** The right hand has a half note, and the left hand has a half note. The lyrics "Y to- dos ve- an" are written below.

**System 4:**

- Vocal Line:** Continues the melody with a half note and a quarter note. The lyrics "Y to- dos ve- an" are written below.
- Piano Accompaniment:** The right hand has a half note, and the left hand has a half note. The lyrics "Y to- dos ve- an" are written below.

Handwritten notes and markings include:

- A '5' and a flat symbol above the first measure of the vocal line.
- A 'b' symbol above the first measure of the piano accompaniment.
- A 'b' symbol above the second measure of the piano accompaniment.
- A 'b' symbol above the third measure of the piano accompaniment.
- A 'b' symbol above the fourth measure of the piano accompaniment.
- A 'b' symbol above the fifth measure of the piano accompaniment.
- A 'b' symbol above the sixth measure of the piano accompaniment.
- A 'b' symbol above the seventh measure of the piano accompaniment.
- A 'b' symbol above the eighth measure of the piano accompaniment.
- A 'b' symbol above the ninth measure of the piano accompaniment.
- A 'b' symbol above the tenth measure of the piano accompaniment.
- A 'b' symbol above the eleventh measure of the piano accompaniment.
- A 'b' symbol above the twelfth measure of the piano accompaniment.
- A 'b' symbol above the thirteenth measure of the piano accompaniment.
- A 'b' symbol above the fourteenth measure of the piano accompaniment.
- A 'b' symbol above the fifteenth measure of the piano accompaniment.
- A 'b' symbol above the sixteenth measure of the piano accompaniment.
- A 'b' symbol above the seventeenth measure of the piano accompaniment.
- A 'b' symbol above the eighteenth measure of the piano accompaniment.
- A 'b' symbol above the nineteenth measure of the piano accompaniment.
- A 'b' symbol above the twentieth measure of the piano accompaniment.
- A 'b' symbol above the twenty-first measure of the piano accompaniment.
- A 'b' symbol above the twenty-second measure of the piano accompaniment.
- A 'b' symbol above the twenty-third measure of the piano accompaniment.
- A 'b' symbol above the twenty-fourth measure of the piano accompaniment.
- A 'b' symbol above the twenty-fifth measure of the piano accompaniment.
- A 'b' symbol above the twenty-sixth measure of the piano accompaniment.
- A 'b' symbol above the twenty-seventh measure of the piano accompaniment.
- A 'b' symbol above the twenty-eighth measure of the piano accompaniment.
- A 'b' symbol above the twenty-ninth measure of the piano accompaniment.
- A 'b' symbol above the thirtieth measure of the piano accompaniment.
- A 'b' symbol above the thirty-first measure of the piano accompaniment.
- A 'b' symbol above the thirty-second measure of the piano accompaniment.
- A 'b' symbol above the thirty-third measure of the piano accompaniment.
- A 'b' symbol above the thirty-fourth measure of the piano accompaniment.
- A 'b' symbol above the thirty-fifth measure of the piano accompaniment.
- A 'b' symbol above the thirty-sixth measure of the piano accompaniment.
- A 'b' symbol above the thirty-seventh measure of the piano accompaniment.
- A 'b' symbol above the thirty-eighth measure of the piano accompaniment.
- A 'b' symbol above the thirty-ninth measure of the piano accompaniment.
- A 'b' symbol above the fortieth measure of the piano accompaniment.
- A 'b' symbol above the forty-first measure of the piano accompaniment.
- A 'b' symbol above the forty-second measure of the piano accompaniment.
- A 'b' symbol above the forty-third measure of the piano accompaniment.
- A 'b' symbol above the forty-fourth measure of the piano accompaniment.
- A 'b' symbol above the forty-fifth measure of the piano accompaniment.
- A 'b' symbol above the forty-sixth measure of the piano accompaniment.
- A 'b' symbol above the forty-seventh measure of the piano accompaniment.
- A 'b' symbol above the forty-eighth measure of the piano accompaniment.
- A 'b' symbol above the forty-ninth measure of the piano accompaniment.
- A 'b' symbol above the fiftieth measure of the piano accompaniment.
- A 'b' symbol above the fifty-first measure of the piano accompaniment.
- A 'b' symbol above the fifty-second measure of the piano accompaniment.
- A 'b' symbol above the fifty-third measure of the piano accompaniment.
- A 'b' symbol above the fifty-fourth measure of the piano accompaniment.
- A 'b' symbol above the fifty-fifth measure of the piano accompaniment.
- A 'b' symbol above the fifty-sixth measure of the piano accompaniment.
- A 'b' symbol above the fifty-seventh measure of the piano accompaniment.
- A 'b' symbol above the fifty-eighth measure of the piano accompaniment.
- A 'b' symbol above the fifty-ninth measure of the piano accompaniment.
- A 'b' symbol above the sixtieth measure of the piano accompaniment.
- A 'b' symbol above the sixty-first measure of the piano accompaniment.
- A 'b' symbol above the sixty-second measure of the piano accompaniment.
- A 'b' symbol above the sixty-third measure of the piano accompaniment.
- A 'b' symbol above the sixty-fourth measure of the piano accompaniment.
- A 'b' symbol above the sixty-fifth measure of the piano accompaniment.
- A 'b' symbol above the sixty-sixth measure of the piano accompaniment.
- A 'b' symbol above the sixty-seventh measure of the piano accompaniment.
- A 'b' symbol above the sixty-eighth measure of the piano accompaniment.
- A 'b' symbol above the sixty-ninth measure of the piano accompaniment.
- A 'b' symbol above the seventieth measure of the piano accompaniment.
- A 'b' symbol above the seventy-first measure of the piano accompaniment.
- A 'b' symbol above the seventy-second measure of the piano accompaniment.
- A 'b' symbol above the seventy-third measure of the piano accompaniment.
- A 'b' symbol above the seventy-fourth measure of the piano accompaniment.
- A 'b' symbol above the seventy-fifth measure of the piano accompaniment.
- A 'b' symbol above the seventy-sixth measure of the piano accompaniment.
- A 'b' symbol above the seventy-seventh measure of the piano accompaniment.
- A 'b' symbol above the seventy-eighth measure of the piano accompaniment.
- A 'b' symbol above the seventy-ninth measure of the piano accompaniment.
- A 'b' symbol above the eightieth measure of the piano accompaniment.
- A 'b' symbol above the eighty-first measure of the piano accompaniment.
- A 'b' symbol above the eighty-second measure of the piano accompaniment.
- A 'b' symbol above the eighty-third measure of the piano accompaniment.
- A 'b' symbol above the eighty-fourth measure of the piano accompaniment.
- A 'b' symbol above the eighty-fifth measure of the piano accompaniment.
- A 'b' symbol above the eighty-sixth measure of the piano accompaniment.
- A 'b' symbol above the eighty-seventh measure of the piano accompaniment.
- A 'b' symbol above the eighty-eighth measure of the piano accompaniment.
- A 'b' symbol above the eighty-ninth measure of the piano accompaniment.
- A 'b' symbol above the ninetieth measure of the piano accompaniment.
- A 'b' symbol above the hundredth measure of the piano accompaniment.

7

Handwritten musical score for voice and piano. The score is written on six staves. The first staff is for the voice, and the remaining five staves are for the piano. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are written below the voice staff.

cuán-im-po-ran-te el des-dén en la her-mo-su-na; pues a-sí a los des-

The piano accompaniment consists of five staves. The first two staves are for the right hand, and the last three staves are for the left hand. The piano part features a variety of rhythmic patterns, including eighth notes, quarter notes, and half notes, as well as rests. The score is divided into two measures by a vertical line.

9

de- nes los dio- ses pre- mian.

This musical score is written on seven staves. The top staff is a vocal line in treble clef with a key signature of one flat (Bb). It contains the lyrics "de- nes los dio- ses pre- mian." The following five staves are piano accompaniment, with the first two in treble clef and the last three in bass clef. The piano part features a complex texture with many beamed sixteenth and thirty-second notes, suggesting a fast, rhythmic accompaniment. The score is divided into measures by vertical bar lines, with a double bar line at the end of the system.



12

Júpiter

2ª Lo-gren sus cruel-da-des de di-vi-nas

Clarín[1º]

Clarín[2º]

Violín[1º]

Violín[2º]

[Viola]

[Acompañamiento]

14

fle-chas el de-cen-te tem-plo don-de se re-ve-

3b 6b

Handwritten musical score for a song, featuring a vocal line and three instrumental staves. The lyrics are in Spanish.

**Lyrics:**  
 ren-cien sus vio- len- cias      por-que se ad- vier- ta

**Handwritten Annotations:**  
 Above the first staff: "16" and a flat symbol "b" with a slur.  
 Above the second staff: a flat symbol "b".  
 Above the third staff: a flat symbol "b" and a series of notes with "x" marks above them.  
 Above the fourth staff: a flat symbol "b".  
 Below the fourth staff: "4 3" and a flat symbol "b".

18

que aun-que ha-ya-tre-vi-mien-tos cor-te-sa-nos, tam-bien hay so-be-

20

Handwritten musical score for a choir and piano. The score is written on seven staves. The first staff is the vocal line, with the lyrics "ra-nas re-sis-ten-cias," written below it. The second and third staves are for two voices, with a treble clef and a key signature of one flat (B-flat). The fourth and fifth staves are for two voices, with a treble clef and a key signature of one flat (B-flat). The sixth staff is for the piano accompaniment, with a bass clef and a key signature of one flat (B-flat). The seventh staff is for the piano accompaniment, with a bass clef and a key signature of one flat (B-flat). The music is in 4/4 time. The vocal line starts with a quarter note G4, followed by a quarter note A4, a quarter note B-flat4, a quarter note C5, a quarter note D5, and a half note E5. The piano accompaniment starts with a quarter note G3, followed by a quarter note A3, a quarter note B-flat3, a quarter note C4, a quarter note D4, and a half note E4. The score ends with a double bar line.

ra-nas re-sis-ten-cias,

23

Iris

3ª Sí-m-bo-la sus a-ras de-cen-te se-o-

Clarín[1º]

Clarín[2º]

Violín[1º]

Violín[2º]

[Viola]

[Acompañamiento]

25

Handwritten musical score for voice and piano. The score is written on seven staves. The first staff is the vocal line, with lyrics underneath. The second and third staves are piano accompaniment. The fourth and fifth staves are piano accompaniment. The sixth staff is piano accompaniment. The seventh staff is the bass line. The key signature is one flat (Bb). The time signature is not explicitly written but appears to be 4/4. The lyrics are: "frez-ca el ar-co que mues-tre el be-nig-no ren-". The piano accompaniment features arpeggiated chords and melodic lines. The bass line has notes labeled 3b and 6b.

frez-ca el ar-co que mues-tre el be-nig-no ren-

3b 6b

Handwritten musical score for guitar, featuring a melody in the treble clef and a bass line in the bass clef. The music is in 4/4 time and includes lyrics in Spanish. The score is divided into two systems, each with two staves. The first system contains the first two measures, and the second system contains the next two measures. The lyrics are: "con de suen-te- ne- za; man-do se ve-a". The score includes various musical notations such as notes, rests, and accidentals (sharps, flats, and naturals). There are also some handwritten annotations, including "27" and "b" above the first measure, and "4 3" and "b" below the last measure.



29

que el I-sis ful-mi-nan-do por lo her-mo-so, en la se-ne-ni-

31

dad siem-pre es tor-men-ta.

34

Mercurio

4<sup>a</sup> O- cio- so- el al- fan- je mias- tu- cia re-

Clarín[1<sup>o</sup>]

Clarín[2<sup>o</sup>]

Violín[1<sup>o</sup>]

Violín[2<sup>o</sup>]

[Viola]

[Acompañamiento]

36

ser-va que hay dei-dad que ma-ta con las bri-llan-tes

36 6b

Detailed description: This is a handwritten musical score on a single page. At the top right, the page number '-178-' is written. In the upper center, the number '36' is written above the first staff. The score consists of seven staves. The first staff is a vocal line in treble clef with a key signature of one flat (Bb). It contains the lyrics 'ser-va que hay dei-dad que ma-ta con las bri-llan-tes' written below the notes. The following five staves are piano accompaniment, also in treble clef with a key signature of one flat. They feature various musical notations including eighth notes, sixteenth notes, and rests. The final staff is a bass line in bass clef with a key signature of one flat, containing a few notes and rests. At the bottom of the page, the numbers '36' and '6b' are written below the bass line.

38

ar-mas conque\_a-lien-ta, por-que se cre-a

4 3

40

que en lo di-vi-no siem-pre son las i-nas cuan-to más con-te-

42

sa-nas, mās san- grien- tas.

45

Io

5ª Dea- po- nes vio- len- tos, mi tro- no guar-

Clarín[1º]

Clarín[2º]

Violín[1º]

Violín[2º]

[Viola]

[Acompa-  
ñamiento]



47

Handwritten musical score for voice and piano. The score is written on seven staves. The first staff is the vocal line, with lyrics underneath. The remaining six staves are for the piano accompaniment, with the right hand on staves 2-5 and the left hand on staff 6. The key signature has one flat (B-flat). The time signature is not explicitly written but appears to be 4/4. The lyrics are: "nez-ca a-mor, pues su-ha-la-go em-ple-o en mis a-". The piano accompaniment features arpeggiated chords and melodic lines in both hands. The bottom of the page shows the bass clef and some notes on the left hand staff, with the numbers "3b" and "6b" written below.

nez-ca a-mor, pues su-ha-la-go em-ple-o en mis a-

3b 6b

Handwritten musical score for a piece in B-flat major, 4/4 time. The score consists of four systems, each with three staves. The lyrics are written below the first staff of each system.

**System 1:**

- Staff 1: Melody with lyrics "fec-tos sus fi- ne- zas;". Above the staff, there is a handwritten "49" and a "b" with a slur over the notes.
- Staff 2: Accompaniment.
- Staff 3: Accompaniment.

**System 2:**

- Staff 1: Melody with lyrics "por- que se en- tien- da". Above the staff, there is a handwritten "b" above the first measure.
- Staff 2: Accompaniment.
- Staff 3: Accompaniment.

**System 3:**

- Staff 1: Melody with lyrics "fec-tos sus fi- ne- zas;". Above the staff, there are handwritten notes: "b x e x e x".
- Staff 2: Accompaniment.
- Staff 3: Accompaniment.

**System 4:**

- Staff 1: Melody with lyrics "por- que se en- tien- da". Above the staff, there is a handwritten "b" above the first measure.
- Staff 2: Accompaniment.
- Staff 3: Accompaniment.

At the bottom of the page, there are handwritten numbers "4 3" and a "b" with a slur over the notes.

51

que pa-ra ser dei-dad no hay más ca-mi-no que el de des-ví-os,

The musical score is written on five systems of staves. The first system features a vocal line with lyrics and a piano accompaniment. The second system continues the piano accompaniment. The third system introduces a new piano part with a key signature change to one sharp (F#). The fourth system continues this piano part. The fifth system features a bass line. The notation is handwritten and includes various musical symbols such as notes, rests, and accidentals.

53

ce-nos yen-te-ne-zas.

5

p